

Perspectives on Poetry: A Writing Workshop for Deaf Students

An Honors Thesis (HONR 499)

by

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March 2017

Expected Date of Graduation

May 2017

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PERSPECTIVES ON POETRY

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Abstract

Poetry is a beautiful manner of expression present throughout culture and history. Whether short and simple or extensive and detailed, poems are able to capture moments, feelings, and viewpoints in a way that is both satisfying to the writer and captivating for the reader.

Combining my own interest and love for poetry with my career field of Deaf Education, I developed and taught a poetry-writing workshop for Deaf middle school students who attend school in a bilingual-bicultural setting. Based on student feedback and observation of the researcher, this paper evaluates how even a limited, highly concentrated exposure to free verse poetry affected the students' perspectives regarding both the reading and writing of poetry.

Keywords: Deaf, Poetry, Writing Workshop

Acknowledgements

I would like to thank the following individuals for their involvement in this project:

Dr. Angela Stefanski, for guiding me through this project, her endless encouragement and confidence in me, and her enthusiasm.

Marie Kellam-White, for her persistence and dedication to ensuring that this could be scheduled and arranged within the limits of my own time boundaries and the school's needs.

Professor Jean Amman, for inspiring me to think creatively with the poetry of E. E. Cummings in her HONR203 class, from which this project sprung.

The teachers who generously allowed me to come in to their classrooms and supported me in instructing their students.

My ASL instructors over the years, for helping me learn to effectively communicate and teach in this language as well as appreciate its beauty.

Finally, I would like to thank the students involved in the workshop, for your patience and respect for me. You are the reason I teach.

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Process Analysis

Teaching is always an adventure. The job involves amazing break-through moments, where something finally clicks or when a student becomes very excited about and engaged in some project or topic. Day in and day out, however, it is often filled with endless efforts, trials, and frustrations, as the teacher attempts countless new approaches to reach the students in the best way possible for that particular group or individual. This is the story of my journey as I jumped off the diving board into the ocean of poetry and attempted to teach students to appreciate the waters and become poets themselves.

Going into this, I had big dreams. I wanted to plan and teach a poetry workshop to discover how poetry could help middle school students maneuver the high-emotion of this timeframe of their life, how their perspectives on the reading and writing of poetry changed over the course of the workshop, and if poetry could draw attention to the conventions of English in a different way from typical writing and grammar instruction. Particularly, I wanted to work with Deaf students, assuming that perhaps students in a school that uses ASL primarily for instruction might have been exposed to less poetry than hearing students in public or private schools. I wondered: did Deaf middle school students show appreciation for or interest in poetry, given that much poetry is based on sound and rhyme? And if not, could I help draw them into the world of poetry during this short project?

To prepare for the project, I read dozens of articles about poetry workshops and other techniques in teaching poetry. I also read various sections of Georgia Heard's book entitled *Awakening the Heart*, which details many techniques and routines for making poetry a key component of year-round classroom routines. I loved the ideas, but realized I could not use most of them and certainly could not implement them fully, simply because of the time and familiarity

required to set up those routines, whereas I was limited to three class periods to work with the students.

I also read several articles that had to do with Deaf people and writing, including one that dealt with the power Deaf poetry had in demonstrating the literary competency of Deaf people during the Oral-Sign Language debates in the nineteenth century. It was certainly very interesting, but did not benefit my specific project. This was unfortunately the case with the majority of the other articles about writing or poetry specifically relating to Deaf people or students; they were interesting, but not relevant to my topic. It was difficult to find research dealing with Deaf people and English poetry. As might be expected, most research that I discovered dealt with ASL poetry or bilingual teaching strategies using ASL and written English, the first of which had little to do with this project, and the latter being only somewhat helpful. For example, within the *Journal of Deaf Studies and Deaf Education*, only 29 scholarly articles result from the search word “poetry”, and only a small handful of these related to both Deaf students and any type of writing.

Hoping to include some poetry from Deaf writers for my workshop, I read a great deal of poetry written by poets within the signing community. However, these poems tended to focus mainly on Deaf culture’s differences or uniqueness from the general culture, or the writers’ experience of oppression from those who are not a part of Deaf culture. I wanted to focus more on topics relatable to all students, no matter the culture, race, or experience – matters of the heart. Aside from the tone and content of the poetry, I felt that the more rigid structure of these poems would be more difficult for the middle school students to connect with and from which to write. Disappointed, because I had hoped to primarily use Deaf poetry as mentor texts, I chose to

go a different route, exploring and choosing texts from free verse poems written by a variety of poets.

In the end, I pulled mainly from research regarding poetry workshops conducted with hearing students, teacher blogs for creative ideas and inspiration, knowledge on teaching and literacy obtained from my undergraduate classes in Deaf Education, Special Education, Elementary Education, and the Honors College, experiences from my internship at a school for the Deaf during my sophomore year, and the expertise of my advisors.

Because this project, in order to meet its goal, required analyzing the perspectives of students through their work and comments in class, it classified as Human Subjects Research, and thus a proposal to and approval from the Institutional Review Board (IRB) was required. This required a great deal of work at the very beginning of the semester that I had not at all anticipated. In the first several weeks of the semester, I completed a long, detailed application, filling in much information and detail that had not previously crossed my mind, and obtained written permission from the principal of the school where the project was to take place. I created parental consent forms, student assent forms, and survey questions, all which had to be approved. I fulfilled training requirements regarding human subjects research by taking an online course through the Collaborative Institutional Training Initiative (CITI), as did my advisors, which took several hours for each of us to complete. The project received IRB approval on Wednesday, October 26, 2016, a short week before the project was intended to begin.

As the project crept closer and I needed to finalize my lesson plans, I became increasingly nervous, because I felt I could hardly call *myself* a poet, and yet, I wanted to teach others to write poetry themselves? I experienced a distinct awareness of my inadequacy as I read through the total of five poems I had written during my college career for two different honors

classes. Before college, I had written many poems, particularly during middle and high school, but never had any formal instruction on writing in this style. All I had to guide me in my writing were the poems I read over the years for school and my own heart.

On Monday, October 24, 2016, as I sat down to do more research, I decided I should write some new poems of my own. After writing, I read through them discontentedly, questioning why I had taken on this project to teach something I felt I hardly knew. I met with my advisor the following day and shared these thoughts with her. Acknowledging that it was “brave” to go out on a limb like this, she asked me to read one of my poems to her, to feel that sense of vulnerability the students might also experience in sharing their poems. Complying with her request, I shared the first one I had written and was nearly in tears by the time I had finished. At that moment, I grasped more fully the importance of the personal expression made possible through poetry. Until then, I had not realized the extent of feeling that had been invested in that poem. It was truly a piece of my heart. If that’s the case for any writer, if a poem expresses a piece of your heart, whether it’s “good” or worthy of being published matters far less. This was the connection I hoped my students would make in the course of the workshop.

My main challenge in the preparation stage was that I wanted to take on much more than I could teach to the two groups in only three class periods, which totaled only 2 hours and 15 minutes of instruction. I decided on introducing a poetry notebook, one mentor poem and a “free write” the first day, and giving them a couple poems to read over the course of the week. I would use the second day for revisions and exploring use of descriptive words to convey a better picture of what they wanted to express. The third day would be for sharing their final products. As the project turned out, this did not end up being my final design, but at least gave me direction to begin.

On Monday, October 31, 2016 I visited the school to introduce myself to both the 7th and 8th grade classes I would work with. In the short 15 minutes I was given, I explained the project and asked the students to take a survey regarding their perspectives on poetry, the results of which I only included from the students from whom I had both parental and student permission. At that time, I also gave the students consent forms for their parents to sign, if they agreed to allow their student to participate in the workshop. I was very nervous, being back in a signing atmosphere, as I felt that my signing skills had declined greatly since the spring of 2015 when I had last been in such an environment. It was fairly easy to jump back in, though I believe my receptive understanding of the signing showed greater decline than my expressive skills, as it was difficult to understand the first class' comments and interactions. However, by the second class of students, I was much more comfortable in the environment and able to understand most of the conversation around and with me. As I left, I felt very excited for Wednesday, when I would actually teach the class.

When I arrived to teach on Wednesday, November 2, 2016, I first explained to the students that their participation in the research portion of my project was not required and gave them the assent forms to read and sign if they desired to participate. Then, I distributed their poetry journals, small 5x7 notebooks, and explained that we would be brainstorming ideas, completing classwork, and writing poems in these. I emphasized that the journals were theirs to keep, but they would be necessary for *every* day of the workshop. Then it was time to jump into the lesson, which went very smoothly. Though I was concerned that I had planned too much for the first lesson, the timing turned out to be perfect. I presented to them on free verse poetry and writing from the heart, and then we jumped into writing poetry ourselves, based on a mentor text. For homework, I gave the students a worksheet of nine different free verse poems, instructing

them to read at least two of their choosing and write a few sentences in their journal about what they did or did not like about them, and then to write a second poem following the same structure as the poems they wrote both as a class and individually during the first lesson.

Following this first day of instruction, several challenges surfaced, both in preparation for and during the subsequent workshop periods. I had a great deal of difficulty deciding what *exactly* I wanted to do during the second day of the workshop. Since the goal was for the students to develop the ability to express themselves through poetry, I felt it was important for them to become comfortable with writing in the genre and sharing their poems with their classmates before too much critique of their own work was done. I knew that we needed to review the poems assigned as homework, identifying and discussing the poetry techniques used in them, but had difficulty deciding on a second activity. Though I had originally planned to focus on revisions during the second day of the workshop, I felt that it would be best to write poems based on a second mentor text instead of revising the few poems they had just created. However, I was unsatisfied with the poems I found in my research over the course of the week. The night before the lesson, I finally decided on “This is Just to Say” by William Carlos Williams, and was able to direct the students in writing an “apology poem,” but give them freedom in how they wanted to structure it and whether they wanted it to be funny, unregretful, or a sincere apology. Since the students had worked together as a class to write a poem on the first day of the workshop, they worked in pairs to write their apology poems, and seemed to really enjoy it, which is also evident through their final reflection responses.

Additionally, I faced two major setbacks in the implementation of day two of the poetry workshop. First, I was only able to teach for 25 minutes with the 8th grade class because as a result of a traffic incident, I sat at a standstill on the highway for nearly an hour, and

consequently arrived 20 minutes late to the class period I was to teach. Fortunately, the teacher allowed me to jump right in as soon as I arrived, to get through as much as I could, and then offered to do the partner writing activity with the students the following day in school, so I wrote out instructions for her to do so. Then, in the 7th grade class period, the projector did not work until the last five minutes of class. We fortunately had paper copies of the poems that I had planned to project via a PowerPoint presentation, and “This Is Just to Say,” our mentor text for the partner writing, was one of these. Thus, I was able to continue with the planned discussion and activity without the use of the technology I had prepared for. Following the class period, I read through student poetry journals, leaving post-it notes with praise of specific components of their poems, and constructive feedback for the students, to encourage them in the risks they were taking in the new genre as well as to help them think deeper and show more creativity in their writing.

The final day of the workshop went mostly as planned. Time-wise, the plans fit perfectly in the second class period I taught, the first group flew through the presentations and post-survey, leaving an extra twenty minutes to fill at the end of the period. This required me to “think on my feet”, as all teachers must, and so we put the remaining time to good use, creating more poetry, and exploring a different type of poem I had come across in my research, known as “found poetry.” Aside from the final student presentations, for me, this activity was my favorite part of the workshop, because the students were already in the groove of poetry writing, so were comfortable exploring and writing in a different form. Additionally, using a different written text – in our case, a short story they had previously read in class – from which to select words for the poem eliminated the difficulties of brainstorming ideas to write about, and the students were very highly engaged in the extension activity that connected to prior learning. Following the

instruction period, as I did on the previous day, I took a couple hours to leave additional post-it note feedback in the students' poetry journals, and a short standard note thanking each for their participation in the workshop, and encouraging them to read Ralph Fletcher's "Poetry Matters" as I had given two copies of the book to each teacher.

Overall, this project gave me an opportunity to work with two wonderful classes of students, introduce them to free verse poetry and share my love for writing with them. I gained confidence in my teaching and ability to adapt to a variety of unavoidable situations similar to those that may arise at a later date in my teaching career. Finally, I hope that the poetry we explored together touched the students' hearts, inspiring them to express themselves in a new way through poetry, which they can continue to come back to and write throughout their educational and life journeys.

Perspectives on Poetry: A Writing Workshop for Deaf Students

There is a great deal of research currently being undertaken regarding the phonology of ASL and the literary arts made possible through ASL poetry and storytelling. It is a fascinating and valuable undertaking. All students, however, including Deaf students fluent in ASL, must also learn to communicate in written form through written literature. I can imagine that students learning English as a second language would find it frustrating at times. In many ways, English rules and structure lie in conflict with the rules and structure of ASL, and so academic writing may feel more constricting for students as a method of expressing their thoughts, opinions, and stories. As a Deaf Education major with a particular interest in English literature, I wanted to engage in a hands-on project relating to Language Arts that would benefit students in a bilingual bicultural school setting.

Though I have little background in formal study of poetry, I very much enjoyed reading and writing poetry from elementary through high school. I chose to work with middle school students because I particularly enjoy working with this age group and I felt that, at their level of writing, they would be better able to analyze and explore this genre than students in a younger age group. I also felt that it would benefit middle-school students specifically, since in high school they would encounter and be required to read Shakespeare's works and various other forms of poetry in their classes. Additionally, because poetry allows the writer to communicate much with few words, purposefully stray from the conventions of Standard English, and capture feelings or create visualizations for the reader to experience, I felt that Deaf students might connect more easily to this form of writing than other styles. Like poetry, ASL requires fewer words than English, conveys feeling through facial expressions, and displays visualization of events primarily through classifier signs and role shifting (Valli, Luca, Mulrooney, &

Villanueva, 2011). Through this workshop, I hoped students would find writing English poetry appealing because of its capacity to communicate feelings and the previously mentioned similarities to expression in ASL.

In forming my research question, I considered the comprehensive instruction in ASL provided at the school where the project was conducted and recalled my own limited experiences of instruction in writing poetry when I was in school. With these things in mind, I was curious as to the students' opinions of English poetry and how they compared to their views on watching and creating ASL poetry. I assumed they had a greater depth of experience with ASL poetry, and thought that perhaps the students may have held more negative views of English poetry as a result of frustrations with English. I was curious whether or not a positive experience with reading and writing their own English poetry could shift their perspectives into more positive ones. Consequently, I developed a workshop that took place over the course of three class periods in order to increase their exposure to English poetry, specifically free verse, the style I felt would give them the most control in writing as authors. Throughout this project, I sought to answer the following research question:

RQ1: How might the perspectives regarding poetry of middle school students in a bilingual-bicultural classroom change as a result of increased exposure to free verse poems and exercises in writing them?

Review of Literature

In order to prepare for the workshop, past research regarding Deaf students and poetry was evaluated. However, the research found either focused on ASL poetry and literature or, if it related to English poetry, on the historical significance of poetry in demonstrating the competence in English of students who used sign language to communicate. Thus, the researcher

turned to research regarding poetry workshops conducted for hearing students in order to form the basis and structure of this project. Advice from the research of other educators was necessary in order to provide rationale for the overall structure of the workshop, the role of poetry journals in student writing, the use of mentor texts to help students in beginning their poetry writing, and the introduction of “found poetry” to the students.

Deaf Students and Poetry

The majority of current research related to Deaf students lies within the realm of ASL literature. This is a valuable undertaking, and is particularly relevant with technology advances today. Through video technology, ASL literature can be saved and passed on in a four-dimensional form, which, according to Bauman and Nelson (2006), has many implications particularly for the fields of linguistics and teaching.

In 1993, Clayton Valli wrote that he was unaware of any classroom in the United States that had a program teaching artistic expression in American Sign Language, including ASL poetry, to Deaf students. This is no longer the case. Students at various schools for the Deaf, including the school used in this research, even native users of ASL, take ASL classes, where they learn to analyze the parts and rules of the language and artistically express themselves in ASL, through A-Z Stories, Number Stories, and other forms of ASL poetry (Valli, Luca, Mulrooney, & Villanueva, 2011). Additionally, “Hands Land”, an organization recently founded by Leala Holcolm and Jonathan McMillan, focuses on creating educational resources for young children to develop phonological awareness through ASL rhymes and rhythms, also demonstrating current interest in this area of research.

ASL Literature is important for Deaf students because ASL is the students’ natural language, and so analyzing and creating it helps them to build confidence in their literary skills.

Liz Wolter conducted an interview with Peter Cook, an ASL poet and storyteller who also teaches workshops in ASL literary creativity. In this interview, Peter explains that there is not enough research as to whether ASL literature helps Deaf students improve their English skills, but suggests that “they’d be more willing to try if their confidence were better, instead of always responding, ‘I can’t! It’s hard! Reading is hard!’ They may be more accepting” (Bauman & Nelson, 2006, p. 163). Because I am not a native user of ASL and my skill and experience do not fall within this category of literature, I chose to focus my efforts on English poetry, which is also an important literary avenue for students to study. Like ASL Literature, I wondered if English poetry could help the students feel a deeper connection with English, and thus help motivate them to write more often, and by doing so, increase their confidence in their own writing.

Historically, English poetry was an avenue in which Deaf poets could demonstrate their efficiency in English to the general public. According to a research article published in *Sign Language Studies* by Jennifer Esmail (2008), poetry was used to emphasize that non-orally trained graduates of the American National Deaf-Mute College were proficient in English, in order to show that using the oral method was not necessary for the success of deaf individuals. This particular poetry served a two-fold purpose. Not only was it a testament to the literary skill and intelligence of these students who communicated in sign language, but it was also a perfect avenue of expression for deaf writers to express their opinions about their language and Deaf culture.

Articulating the value of poetry as deeper than a means of cultural expression, Bauman states that poetry has a visual quality not possessed by prose, which perhaps provides greater appeal to Deaf students than other types of writing (Bauman & Nelson, 2006). In poetry, the lines are not constricted to flowing from one side of the page to the other; if desired, they can

curve, jump, or wind their way around the page. The audience cannot simply listen to the poem and fully appreciate it. Rather, the reader must be able to see the poem to be able to appreciate it. Given its visual appeal, poetry thus may be more attractive and less intimidating to Deaf students than other forms of literature.

Basis of Workshop Structure

In an article titled “Language and Literacy: The Poetry Connection” by Strickland and Strickland (1997), Michael lays out the structure of his classroom visits to teach poetry, which formed the basis for the setup of this workshop. He follows three steps of “Immersion, Exploration, and Experimentation.” For the first step, he reads the poem to the students, and then has students choral read the poem, or read it in small groups. Fletcher and Portalupi (2007) also encourage the reading and rereading of poems in different formats, such as partner or small group readings. In order to “explore” the poem, the students discuss as a whole class what they notice about the poem, such as repeated patterns or differences among forms of poetry, and any other observations.

In the discussion of techniques observed in poetry, Fletcher and Portalupi (2007) warn teachers against using vague language to talk about craft. Instead, they suggest using specific terms in discussion with the students, since this does not detract from the students’ exploration of the poetry, but rather expands it. In his book, *Poetry Matters*, Ralph Fletcher emphasizes to students that it is more important to be able to recognize and use a technique than to know the fancy name for it (2002). It is more effective for students to have a chance identify the poetic techniques themselves before the terms and devices are directly taught, particularly in the lower grades. According to Fletcher and Portalupi (2007), allowing students to explore in this way also teaches the students to read as writers. When a teacher asks the students the strengths of the

writers of texts they are given to read, the students are identifying techniques that they can then be encouraged to use in their own writing.

Finally, the students experiment with the poetry, in either oral or written form. One method of experimentation may be through a collaborative poem, where students contribute lines to write a poem as a class. Stating that the primary goal of the class visits is to promote “the joy of poetry and poetic language”, the article demonstrated their effectiveness in obtaining this goal by the fact that “long after Michael’s visits, many students continue to write poetry on their own, sometimes mailing their efforts to him” (Strickland & Strickland, 2013, p. 202). Strickland also suggests that through the class visits, they have learned that “Immersion, Exploration, and Experimentation with poetry offers students many opportunities to become more aware of the writer’s craft and the characteristics of various poetic forms. Teachers learn that much of what students appear to discover ‘naturally’ actually results from a purposefully planned instructional context that invites those discoveries to occur” (Strickland & Strickland, 2013, p. 203).

Georgia Heard believes that to best help students to form a relationship with poetry, teachers must guide them toward poems that will speak to their hearts, and can do so if they understand three layers of reading poetry. First the poems must be “immediately accessible, nonthreatening, and relevant to students’ lives” (Heard, 199, p. 21). Secondly, the students should be able to connect with and find their own self and life inside the poem. Finally, the students should be given a chance and guidance in analyzing the poem, seeing how it is structured, interpreting the meaning, and identifying craft techniques used. The last step was certainly covered in the “exploration” stage explained in Strickland & Strickland’s article, but the first two layers of selecting poetry are important to keep in mind if the desire is for students to be interested and able to relate to the poetry they will be exploring.

Poetry Journal/ Writer's Notebook

Many educational experts in the field of writing suggest the use of a writer's notebook to help students develop their writing skills. Fletcher and Portalupi (2007) attest to the value of the writer's notebook, saying that it provides a safe place where students can experiment with language and various elements of writing. Additionally, for many writers, coming up with a topic or idea to write about is the most difficult part. Buckner's book, *Notebook Know-How: Strategies for the Writer's Notebook*, suggests creating lists in the writer's notebook to spark ideas to write from, or reading literature to spark a writing prompt (2005). Georgia Heard (1999) suggests an exercise that she calls "heart mapping," where students draw and color all the things that are closest to their heart and most important to them in an outline of a heart. This picture then gives them a basis for topics that will be easiest and most relatable for them to write about.

Mentor Poems

In teaching poetry, model poems, more commonly referred to as "mentor poems", are of great benefit to both teachers and students. According to Wilson's article published in the *Cambridge Journal of Education* in 2007, "Model poems offer children a real chance for children to write poems which they might not otherwise attempt. Literally, they aid children in finding a rhetorical answer to the questions of structure and style, and sometimes, audience and purpose" (p. 444). Students should be able to move on and create their own poetry, as opposed to simply imitating other writers; however, imitation is a natural stage of skill development, and using a variety of mentor texts can help students expand their depth of knowledge in the writing craft, and allow them also to experiment with writing in that style. Jane Certo (2004) also recommends giving students classic poetry as works they can imitate, thus exposing them to high quality literature at an early age. She states, "teachers just need to trust that the students' own

voices will eventually come out in their writing” (Certo, 2004, p. 267). In *Poetry Matters*, Ralph Fletcher (2002) gives his readers permission to “wear the author’s shirt”, by using his poem, “Bedtime”, as a mentor text (p. 120). He suggests that writers use the first and last lines of his poem and then fill in the inner stanzas with their own writing. By having the model to base their poem on, but different feelings and experiences to express, the students are able to more easily step into the world of poetry.

Found Poetry

Although mentor texts were primarily used in class instruction during the workshop, students were given the freedom to write their own poems in any structure they pleased in their poetry journals. Another form of poetry that was taught to one of the groups of students was “Found Poetry”, which is composed from a separate text. Carolyn Piazza (2002), states that these can be created out of any written genre including magazines, newspapers, brochures, non-fiction, children’s literature, and many more. It provides a great opportunity for students to recognize excellent word choice, and eliminate the need for coming up with their own words or content so they can focus on line structure, word placement, and overall poem shape.

Conclusion

While research in the field of ASL literature and artistic expression is of great value in the education of Deaf students, I chose to pursue a writing workshop in English poetry because my skills and experience lie more within the realm of English literature. Based on Strickland & Strickland’s article, the workshop followed the process of “Immersion, Exploration, and Experimentation,” where students read the poem or poems in a variety of formats, analyzed the poetry for techniques and meaning, and were then given an opportunity to experiment with their own poetry, individually, in groups, and as a whole class. I prepared students for writing by

asking the students to write a list of their favorite memories before we even began our poetry discussion and we used two main poems as mentor texts during the first two days of the workshop. Poetry journals, which the students were given to keep, provided students with a safe place to try out these new techniques, brainstorm their ideas, complete homework assignments, and create their own poems as desired.

Methods

This qualitative study aimed to provide insight regarding the opinions of Deaf middle school students on the reading and writing of poetry in order to benefit educators who teach language arts. It took the form of a writing workshop conducted over the course of three Wednesdays during the students' usual language arts class period.

In order to demonstrate its relevance and significance to the students in their educational achievements, this workshop was based on the following Indiana College-Ready Academic Standards: 7.RL.1 and 8.RL.1, which require students to read a variety of literature; 7.RL.3 and 8.RL.3, which require students to analyze the elements of a piece of literature; 7.RV.3.1 and 8.RV.3.1, which require students to determine word meaning and analyze word choice; 7.W.1 and 8.W.1, which require students to write for a variety of tasks and purposes; and 7.W.4 and 8.W.4, which have to do with applying the writing process.

A total of ten female students in 7th and 8th grade participated in this study. All attended school in a bilingual-bicultural setting and were taught by the researcher during their language arts class period. Results were measured based on participant survey responses, researcher observation and reflection on the recorded lessons, and artifacts of student work. No grades were given for student work or participation in this workshop. Variables included the different class periods taught by the researcher: a class of six 8th grade students, five of whom were participants

in the study, and a second class of seven 7th grade students, five of whom were participants. Though the material planned for presentation was identical for both groups, the amount of instructional time available or required for the various activities was slightly different for the two groups due primarily to the work pace and number of students in each class. Additionally, one of the students was not present on the final day, and so was unable to take the post-survey, resulting in only nine results for the final reflection. Another participant forgot to bring her journal to school for the second two Wednesdays of the workshop; hence no work samples could be obtained from this particular student.

Two days before the workshop began, the students were given permission forms to take home to their parents, a brief summary of the workshop purpose as well as participation procedures and agreements, and a paper survey to provide insight into their perspectives on poetry prior to workshop implementation. The first day of the workshop began with a recap of the workshop purpose and participation procedures and agreements, and an opportunity for students to consent or refuse to participate in the study. All students participated in the workshop activities; however, only the work and feedback of students who consented themselves and also had parental permission to participate were included in the report. Next, the researcher distributed student poetry journals, which were used over the course of workshop instruction for student brainstorming, reflection, and poetry writing. The main content of the first lesson involved students writing a list of favorite memories from childhood, a presentation about poetry from the researcher, a teacher-reading and subsequent partner-reading of “Bedtime” by Ralph Fletcher, and time for students to write their own poems based on this mentor text. The second day of instruction involved students discussing and analyzing the elements of nine free-verse poems they had been assigned for homework and partner writing a poem based on William

Carlos Williams' poem, "This is Just to Say." Following this class period, the researcher spent time giving written feedback to the students on post-it notes placed within their journal pages. This individual feedback expressed encouragement and acknowledgment of good topics or techniques used, as well as suggestions for how the students could branch out or challenge themselves in a particular poem they had written or a possible new poem.

The final day of instruction involved students taking a survey as a reflection on the project and presenting poems they had written individually based on a mentor text or in their own style. The poems were projected on the board for the class to see and then performed through ASL. Following the presentations, the 7th grade class spent time working in groups to write a poem in any style they wished. The 8th grade class, which had much more time remaining after the initial activities, wrote individual poems and partner poems about any topic they chose. Then, after short instruction in "Found Poetry," the students worked first as a whole class and then in pairs to write their own poems of this kind. Following the workshop, the researcher again provided encouragement and feedback on post-it notes in the students' journals, and then returned them to the teacher for the students to keep. Both classroom teachers were given two copies of Ralph Fletcher's short book *Why Poetry Matters*, which the researcher encouraged the students to read if they were interested in continuing to write and learn about poetry.

Results

"Perspectives on Poetry" Survey

Before the workshop began, students were provided a survey regarding their opinions about poetry. The researcher assumed that students may have been exposed to more ASL poetry than English poetry and so wanted to confirm this through the survey results. If they were

familiar with ASL poetry, they should have skills in literary and stylistic analysis that they would have developed from both their study of poetry and their language arts classes, which could then be applied during the workshop (Evans, 1999).

The survey was made up of three sections. The first focused on student understanding of poetry and whether they preferred ASL or English poetry. The second and third sections dealt with student experience and opinions of poetry. The second section was specific to ASL while the third was regarding English. The same questions were asked in each of these two latter sections of the survey. The first three questions of the survey were open-ended and required written responses from the students. For the remainder of the survey, students selected one of 2-4 provided answer choices, depending on the type of question asked.

Students' responses to the open-ended questions regarding the definition of poetry, why people write poetry, and what is most important when writing poetry, showed a resonating theme that the purpose of poetry was to "express feelings." The second most common theme was that poetry was kind-of like telling a short story. Several students expressed some uncertainty in their responses, beginning their comments with "Um" or ending them with "I think." Others simply stated: "I don't know" or "I am not sure". Overall, however, student responses showed a general understanding of the purpose and definition of poetry (See Appendix A, Figures A1-A3).

According to survey results, 9 of 10 students reported preferring ASL poetry to English poetry (Figure A4). As anticipated, they also reported greater exposure to and experience with ASL poetry compared to English. Regarding how much English poetry they had seen in school, 2 students said "none", 2 said "a little bit" and 6 said "some." The contrast between the amount of English seen in school and their exposure to ASL was significant, with 1 reporting "a little bit", 5 reporting "some", and 4 reporting "a lot" (Figure A5). The number of students who

reported seeing poetry at home also showed some degree of preference towards ASL poetry. With the same four options of “none, a little bit, some, and a lot” provided, 1 student reported seeing no ASL poetry at home, 6 said “a little bit”, and 3 said “some.” In regards to English poetry, 3 students reported seeing no English poetry, 6 said “a little bit” and 3 said “some” (Figure A6). Though there is a slighter contrast in the types of poetry present at home compared to the students’ reports of the types of poetry seen in school, it still shows a shift towards ASL poetry.

In regards to the ease of understanding poetry, students were given four options: “very easy, easy, hard, and very hard.” Most students said that both ASL and English were “easy” to understand. Only one student marked ASL poetry as being “very easy” to understand, and one student marked it as “hard”, whereas 3 students felt that understanding English poems was “hard” (Figure A7). Students also generally reported more experience in creating ASL poems than writing English poems, with 2 saying they had not created any ASL poems, 2 saying they had created “a little”, 5 having created “some”, and one having created “a lot”. In contrast, 3 students said they had not created their own English poems, 4 said “a little”, and 3 said “some,” with no students marking “a lot” (Figure A8). While an equal number of students felt that writing English poetry was “easy” and “hard”, 7 students stated that ASL poetry was “easy” to create, and only 3 rated it as “hard” (Figure A9). In regards to enjoyment of creating or writing poems, 3 students said “yes” they enjoyed creating ASL poems, and 7 “kind-of” enjoyed it. For English poems, only 1 student said “yes,” 6 students said “kind-of” and 3 students said “no” they did not enjoy writing English poems.

Final Reflection on Workshop

At the beginning of the last class period, students were provided with a paper survey to reflect on their experience with English poetry during the workshop. This reflection was divided into four sections. The first section served to evaluate student opinions regarding the workshop overall, the second and third sections focused on student opinions regarding reading and writing poems based on the two mentor poems. The final section asked about student perspectives regarding if they would be interested in continued reading and writing of poetry following the workshop. The questions followed the same format as the pre-survey, with room for additional comments at the end of sections two through four. Results from the final reflection contain one less participant than the initial survey because only 9 of 10 participants were present for the final class period. Overall, the students reported that they enjoyed studying poetry or at least some of the poems during the workshop.

In the final reflection, students were first asked if they enjoyed reading the poems for the workshop and were given the answer choices of “Yes, very much”, “Yes, Kind-of”, “No, not really”, and “No, not at all.” 3 students responded that they enjoyed it “very much,” while the remaining 6 respondents selected “yes, kind-of” (See Appendix B, Figure B1). 3 students stated they preferred reading the poems with a partner in ASL, 3 preferred reading it on their own in their head, and 3 preferred reading it on their own in ASL (Figure B2). All students reported that it was “easy” or “very easy” to understand the poems (Figure B3). When asked if they enjoyed writing poems for the workshop, and given the same answer choices as the first question, 7 students said “yes, kind-of,” while 2 responded “yes, very much” (Figure B4). Yet, when asked how easy it was to write these poems and given the options “very hard”, “hard” “easy”, and

“very easy”, 3 students said it was “hard”, 5 students said it was “easy”, and 1 student said it was “very easy” (Figure B5).

Students had mixed opinions regarding enjoyment in reading the two mentor poems. In these questions, they were given the answer choices: “Yes, very much”, “Yes, kind-of”, “No, not really” and “No, not at all.” 4 students said they “very much” enjoyed reading “Bedtime”, while 3 students selected the same option regarding “This is Just to Say.” 2 students “kind-of” enjoyed “Bedtime”, while 5 students selected this option for “This is Just to Say.” 3 students chose the option “No, not really”, in regards to their enjoyment of “Bedtime, but only 1 student selected “No, not really” concerning “This is Just to Say” (Figure B9).

Though the majority of students only claimed to “kind-of” enjoy reading “This is Just to Say,” this poem was the students’ preference as a mentor text for writing. When asked if they enjoyed writing a poem based on “This is Just to Say”, 5 students selected “Yes, very much”, 3 students selected “Yes, Kind of”, and 1 selected “No, not really.” When asked if they enjoyed writing a poem based on “Bedtime,” students showed slightly less enthusiasm, with 2 selecting “Yes, very much,” 5 selecting “Yes, Kind of”, and 2 selecting “No, not really.” No students selected the option of “No, not at all” for either poem (Figure B11). The preference for “This is Just to Say” may be partially because students had more experience with poetry by the time they were exposed to this poem. They were also able to work in groups for the writing of “This is Just to Say”, while they wrote their poems based on “Bedtime” first as a whole class and then individually. According to student comments, one thought that “Bedtime” was boring. Two students commented on “This is Just to Say,” writing, “That definitely define me!” and “I liked that one!”

All students stated that they would enjoy reading more poetry in school, either “some” or “a little bit”. One student said that at home or on her own, she would enjoy reading “a lot” more poetry, 3 students said “some”, 4 said “a little”, and one said she would not want to read more poetry. Though all students said that writing poems was easier for them now than before the workshop, either “some” or “a little bit”, 2 students would not like to write more poetry, 4 students would enjoy writing “a little bit” of poetry, and 3 students would enjoy writing “some”. Final comments also were positive. Student comments included: “I liked this experience, I wish we could do more”; “I still will never like Asl poems but now I like english poem”; “This workshop helps me understand poetry better” and “I enjoyed learning with you!”

Observation of Student Interest and Engagement

On the first day, the 8th grade class was much more enthusiastic and readily engaged than the 7th grade class. After the quick brainstorm session, they quickly came up to the board and completed the class poem “Elementary School” based on Ralph Fletcher’s “Bedtime”, writing their lines with confidence. When this was finished, the students partnered up and signed this poem to one another as they had done with “Bedtime.”

The 7th grade students were shy and reluctant to contribute to the group poem. Only three students added lines, and one of them made her friend tell her every word to write, one by one. Their classroom teacher then also added a line (not included in the poem posted here), which made the students laugh. Because the students engaged more slowly than the other group, there was less time available at the end of the period for individual student poem writing. Two students completed their individual poem before class finished, but many did not.

The following poems were the result of the class work for each grade. They are first drafts, but show a good beginning in student understanding of how to use a mentor text in writing a poem before they started trying to do this on their own.

Figure 1. 8th grade class poem

<i>Elementary School 8th grade class</i>	
Sometimes I remember the good old days,	Swinging around on the Monkey Bars, Laughing
I used to love playing dodge ball in P.E. class	Walking on the sand with bare feet
fighting after king spot in four square game.	I still can't imagine Anything better than that.
Running around the class, playing outside almost everyday, and hates work.	

Figure 2. 7th grade class poem

<i>Elementary School 7th grade class</i>	
Sometimes I remember the good old days,	In recess we fight for a turn.
In preschool, getting ready for a nap	I still can't imagine Anything better than that.
In class, we learned how to write.	

Some students also showed additional effort and interest beyond the workshop in their assigned individual work, which was to be completed outside class. After the first lesson, students were given a page of nine free verse poems and told to choose two to read. They were then to write a couple sentences in their poetry journals about why they liked or did not like the

poems they read. Students filled out homework report slips at the beginning of the second class to inform the researcher of exactly what they completed.

Figure 3. Homework Report Slip

Name _____		
<input type="checkbox"/> I wrote 2 poems Comment: _____		
<input type="checkbox"/> I wrote in my journal about 2 poems from the free verse poetry handout Comment: _____		
<input type="checkbox"/> I started thinking about how I could capture some of the things I see in the world around me in poetry. Comment: _____		
Which poems from the handout did you read? (<u>check</u> all that apply)		
<input type="checkbox"/> <u>daffodils</u>	<input type="checkbox"/> Summer Chores	<input type="checkbox"/> Winter Poem
<input type="checkbox"/> Long Trip	<input type="checkbox"/> <u>myriad</u>	<input type="checkbox"/> Disappointments
<input type="checkbox"/> This Just to Say	<input type="checkbox"/> At the Beach	<input type="checkbox"/> King for a Day

Of the 10 students, 3 students wrote only 1 poem instead of 2, having either misunderstood or forgotten the full homework assignment. All students reported writing in their journals about two poems they had read, though only 8 of 10 students actually had journal evidence of doing so. Several students wrote notes and made marks directly on the poem handout. 4 of the 10 students went beyond the requirement in reading poems; 2 students read all 9 poems, 1 student read 7 poems, and 1 student read 3. All others read the requested amount. One of the students who read all 9 poems added the comment to the homework check, "It was a fun!" The student who read 7 poems commented, "It was a little hard for me." In regards to writing in her journal, she commented: "I liked them all but I chose 2." Then, going beyond the requirement, she added in the third line: "I wrote a poem about the sunset." This homework

report slip data shows that students were at least fulfilling what was asked of them, with several going beyond the expectations.

As far as student reactions to the free verse poetry reading go, students had both positive and negative responses to the poems. I had asked the students to share either what they liked or did not like in the poems they read (See Appendix C to view the poems that the students reference in their comments). One student had only good things to say, sharing, "I like the poem 'At the beach' because I think it is silly, when his brother tells him that he needs new glasses. I also like 'King for the day' because he helps out his brother after he comes back from the hospital." Another student also had positive feedback: "I like the long trip because it talks about beach. I ♥ beaches. I like summer chores because it's like sibling poems LOL." The other student comments had both a negative and positive reaction. One student said: "I like: daffodils by Ralph Fletcher; because it heat my heart into warmness. I don't like: Summer Chores by Ralph Fletcher; because it don't really express feelings itself." Another responded: "I like summer chores by Ralph Fletcher. I like how he did with waterfall and trickles, it makes me to enjoy to read. I don't like Myriad by Ralph Fletcher. I don't like the word (myriad), and its most boring poetry." Another student stated: "I like disappointments because its short and interesting. I don't like At the Beach because it's too long and boring talk."

Based on the observation of the researcher, the participants in the 7th grade class particularly showed some hesitancy with the topic and writing their own poetry at the beginning of the workshop. Though they also showed some uncertainty, the 8th grade class was more receptive from the beginning. As students began writing in their journals and later partner writing with classmates, more excitement for the topics at hand seemed to be in the classroom atmosphere.

When students worked in small groups during the next class, they showed much more enthusiasm and boldness in their writing. The researcher was not able to observe the 8th grade class partner-write their “apology” poems due to time constraints, but they completed these under the supervision of their classroom teacher, and then presented them the beginning of the third class, where they demonstrated at least mild enthusiasm for their works. However, the researcher documented particularly high engagement in the 7th grade class during their “apology” poem partner writing based on “This is just to say”. Two groups followed the structure of the original poem very closely, while another group showed more creativity in applying techniques that we had discussed in class and arranging their writing in their own style as opposed to closely following the structure of the original poem. The students were so excited about their poems that they asked the researcher if they could present them to their classmates immediately in the last several minutes of the class period.

Observation details provide evidence of the students’ increased engagement in their willingness and enthusiasm for writing poetry from day one to day three of the workshop. By the last day, students came prepared with well-formatted poems to present to the class and seemed very eager to share them with one another (See Appendix D). The students did not receive any assistance from the researcher in creating or editing these poems, due to the time constraints, but appeared to invest much effort into both writing and formatting of their pieces. In their presentations, several students were very expressive and animated to the point where it felt like a song or well-prepared speech, as opposed to something read aloud. Following their poetry reading, the students reflected on their poems, explaining why they had chosen that poem to present, what they wanted the audience to understand from their poem, and how they wanted them to feel. One student was intentionally secretive about her poem topic and hurriedly shushed

the researcher when the researcher mentioned her poem title because she did not want the class to know anything about it until she presented. As observed in her confident presentation of the poem, this student in particular was clearly proud of the work she had written.

After student presentations on day three, there was only about 7 minutes left at the end of the 7th grade class. Students were allowed to work in pairs and small groups of three to write a poem with any topic and structure they wanted. Though not all groups finished in time, students were highly engaged in their work. They also showed more extensive use of poetic techniques previously discussed, which they had recently seen presented in their classmates' poems. With the 8th grade class, 30 minutes remained after the presentations were complete. Students were given two choices, writing in pairs or individually, and they unanimously requested partner writing. They quickly finished those poems and exchanged them with one another. Then students were asked to spend a few minutes drafting one more individual poem. Finally, because the students had recently read "The Tell-tale heart" by Edgar Allen Poe for their language arts class, the researcher introduced "Found Poetry" to the students. As a class, they looked for impressive words that sparked their minds and hearts, and created a poem using these powerful words. With the remaining time, students wrote new poems from the same text in their own groups, again showing high interest and engagement in the task.

Discussion

My research question was: "How might the perspectives regarding poetry of middle school students in a bilingual-bicultural classroom change as a result of increased exposure to free verse poems and exercises in writing them?" Results seem to suggest that while all students may not have been passionate about poetry at the end of the workshop, all students held a more positive view of poetry than they initially had. Consequently, these results imply that English

poetry is indeed a valuable area of literature for Deaf students to study under the guidance of their English instructors.

Focusing on students' reading and writing of English free verse poetry, this workshop began to fill a gap in research regarding Deaf students. The workshop did not address the implications of how developing a relationship with English poetry could increase students' motivation and confidence in writing, nor did it serve the purpose of testifying to the students' literary skill as Deaf writers. Additionally, the poetry studied or written did not focus specifically on Deaf culture or American Sign Language, as past research concerning Deaf students and poetry has. Instead, the workshop developed and taught focused on helping the student participants to express themselves through free verse poetry, an area of education where current research has little to show.

Because information regarding English poetry workshops for Deaf students could not be found, the workshop designed was based on poetry teaching methods in hearing classrooms paired with the researcher's research and experience in bilingual-bicultural classrooms. The general structure of "Immersion, Exploration, Experimentation," used by Michael Strickland (2013) for his own poetry workshops in classrooms of hearing students seemed to also be effective in this workshop for bilingual-bicultural Deaf students. By allowing students to notice poetic techniques in the works of other authors, and then giving them the specific language that describes those techniques, they were more engaged and also more likely to use these in their own writing. Collaborative poems seemed most effective when students worked in pairs or small groups of three, and gave students an opportunity to be more conscious of their decisions in writing than if they were writing individually because they had to talk through their ideas with one another. As Strickland states, what students seemed to "naturally" pick up during this poetry

workshop was the result of carefully planned lessons that encourage students to explore poems looking for these stylistic techniques.

The selection of poems that the students could relate to and most especially the use of poetry journals were key components to the success of the poetry workshop. Brainstorming ideas for poems was determined to be the greatest difficulty one third of the participants had in writing poetry, so having students writing the list of favorite memories, sharing some of these with classmates, and allowing students to write in small groups helped students with this aspect of writing. Mentor poems also played a crucial role, giving the students assistance in both structure and style of the poem, which they could imitate in their own writing, as stated by Wilson (2007). Found Poetry, explored by only one of the two groups, gave students a chance to experiment with word choice, as the poem is taken entirely out of a larger text.

It is my hope that this short workshop helped prepare the students for the poetry they will study in high school, as this deeper connection to the genre through writing themselves should be helpful in their studying. Through their exploration of poetry and identification of some tools for writing it, they will have a better understanding and interest in analyzing techniques used by other authors to improve their own writing. Simply having that personal connection and ability to determine their own rules and style of writing may make poetry more appealing and less frustrating than other forms of English writing.

Limitations and Directions for Future Research

The focus of this study was to help promote student participants' enjoyment of reading and writing free verse poetry as an avenue into a much broader genre of literature. Instead of focusing on the writing and perfecting of only one poem each, the researcher chose to encourage students to write many poems. However, this workshop was limited in that it consisted of only

three class periods – a total of 2 hours and 15 minutes – to focus on free verse poetry with the students. If possible, students interactions with poetry would be better suited to a longer unit of a few weeks where students could read a larger variety of poems, analyze the author's style more in depth, and go through the entire writing process with their poetry, from brainstorming and drafting to revising and publishing. The poems created during the workshop were not reread and revised during class, and there was no time for students to have short conferences with the teacher to discuss their poetry and look for ways to improve it.

Another limitation was the small number of participants in the study, all of whom were female. Class sizes at schools for the Deaf across the nation tend to be much smaller than other schools, which makes having few participants difficult to avoid other than through teaching more classes of students, or holding a larger workshop where all middle school students from the school would assemble to participate. Additionally, females were not intentionally chosen for the study; they simply happened to be the population of students in the classes taught for the workshop who agreed to participate. Future research in this area may benefit from selecting a larger population of students with more equal participation of males and females, as well as students who attend school at various schools for the Deaf or in mainstream environments.

Further research could also be done on the experiences with poetry expressed by elementary students at various grades as well as the amount of poetry writing present in high school curriculums at public schools versus schools for the Deaf. A final interesting topic would be the differences in perspectives on poetry between Deaf students with Deaf parents, Deaf students with Hearing parents, Hearing students with Deaf parents, and Hearing students with Hearing parents.

Conclusion

As evident in the survey responses, overall, students showed a positive response to the poetry workshop. The students showed high levels of engagement in the class activities, and completion of homework activities, with some students even going beyond the requirements and reading or writing additional poems. Student work samples show the students' ability to connect with the genre of writing and apply it to their own life experiences, showing unique expression of themselves in their poems. Even with the use of mentor texts being a primary component of the workshop, student poems showed diversity and experimentation with their own style and poem structures. Based on the results of the workshop, it appears that students showed a positive response and overall improved perspective on poetry based on increased exposure to the free verse genre. It is my hope that for students who may not particularly enjoy reading, poetry may be an avenue through which they might develop a love for language and expression in reading and writing. Though these potential implications cannot be fully evaluated based on the results of this short workshop, the writing of poetry may also better prepare students for studying this form of literature in high school English classes, as well as be used to draw attention to parts of the English language for overall writing improvement. Because students will develop more of a personal connection with poetry when they write it themselves, incorporating similar units of study into classroom instruction may be a valuable undertaking for teachers of Deaf students.

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Appendix A: Perspectives on Poetry Pre-Survey Data

These are the list of questions from the survey given to students prior to workshop implementation, and the results compiled from their responses. Section 1 contains three open-ended responses and one multiple-choice answer. Sections 2 and 3 ask the same questions, though the questions in section 2 were asked regarding ASL poetry, and section 3 revolved around English.

Section 1*Figure A1.* Section 1, Question 1

What is Poetry?
“Poetry is a form of expressing your emotion”
“Is short rhythm novel”
“It is a short story with feelings expressed”
“Poetry is almost alike song but different”
“Poetry is a story (I think)”
“Um, a form or verse that use sounds, rhythm, and word choices to convey ideas”
“Written words to express”
“A way for people to express”
“I am not sure”
“I don't know”

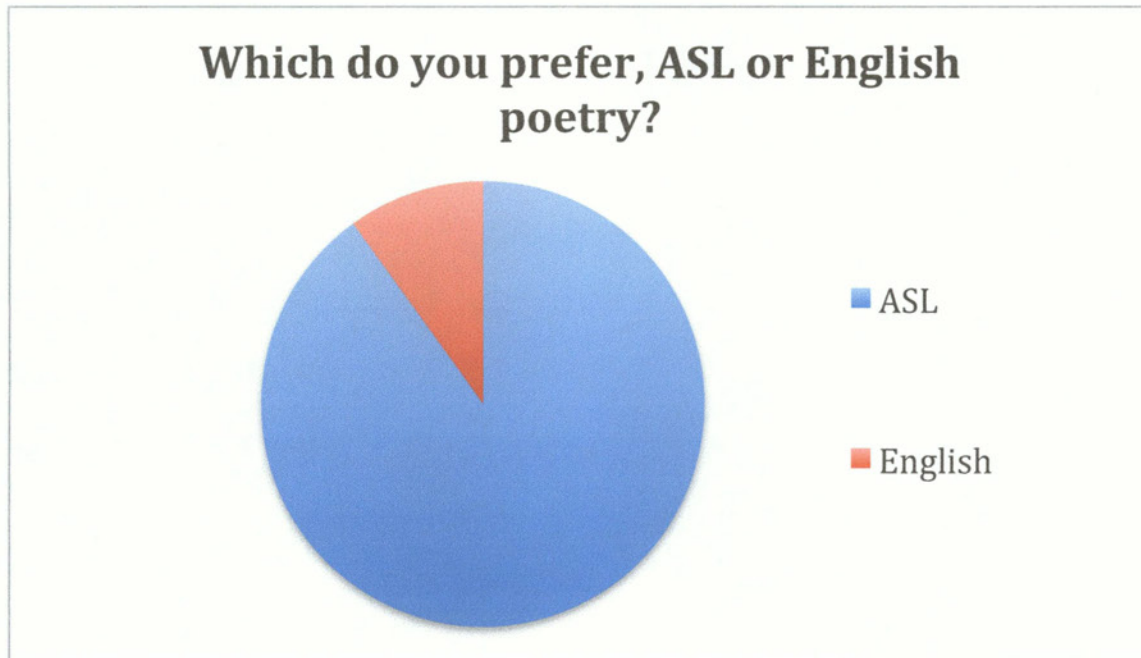
Figure A2. Section 1, Question 2

Why do people write poetry?
“To express their feelings”

"To express their feelings"
"They write poetry to express their feelings"
"To expression their feeling and many things"
"They write poetry to make stories"
"To show different view or creations of words"
"To express"
"To express their feeling through words"
"I don't know"
"They like it I guess"

Figure A3. Section 1, Question 3

What do you feel is most important about poetry?
"Is having fun with it"
"Feelings"
"The most important about poetry is feelings"
"I like to read other poetry or ASL poetry"
"I feel like it's important to use poetry to read or read stories too" <i>(*This response likely results from a confusion between poetry and "expression," used to describe tone/expression in reading which share the same sign.)</i>
"Um, choice of words"
"How people express"
"Feelings, correct spelling"
"I don't know"
"Repeating sounds"

Figure A4. Section 1, Question 4

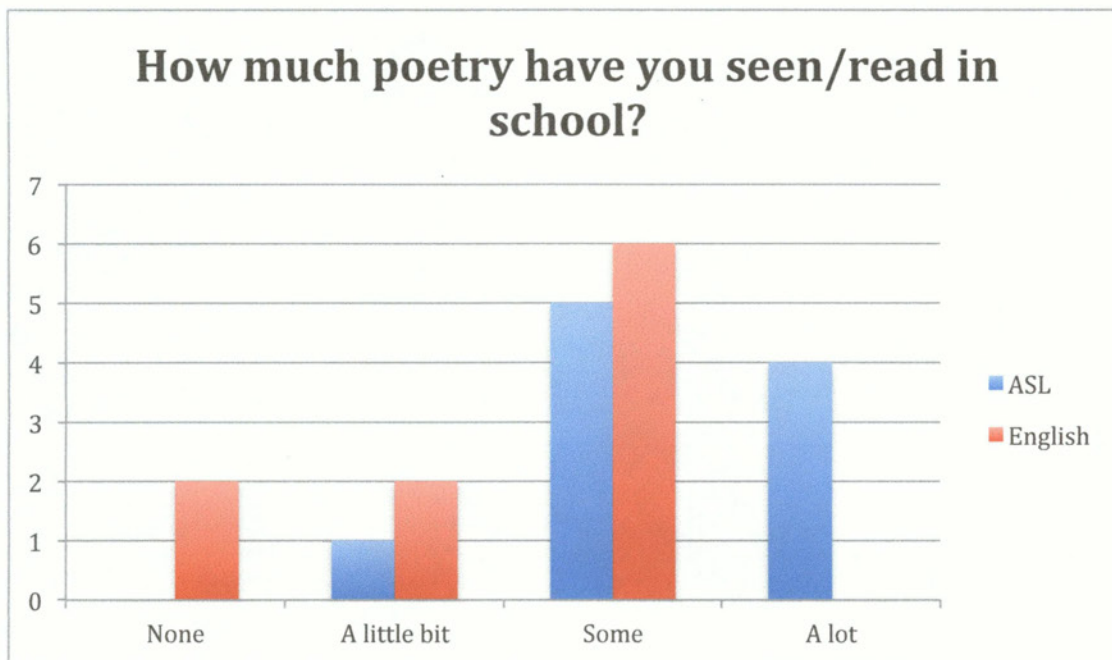
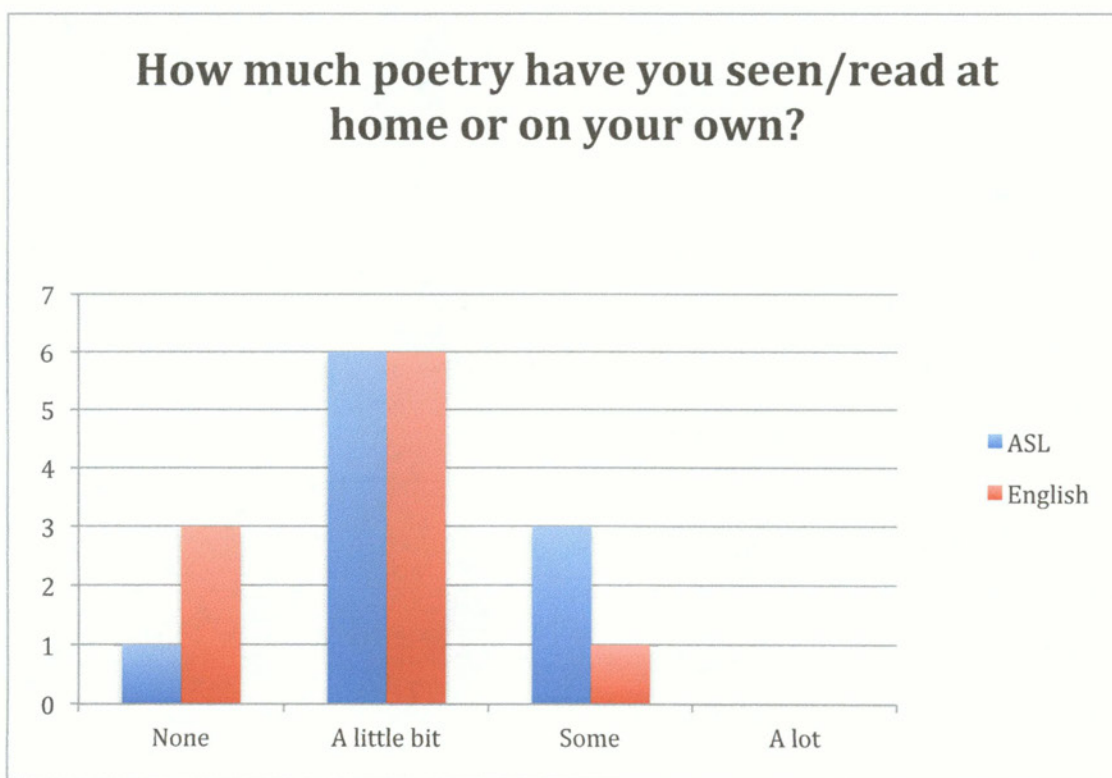
Sections 2 and 3 (Comparative Data)*Figure A5. Sections 2 & 3, Question 1**Figure A6. Sections 2 & 3, Question 2*

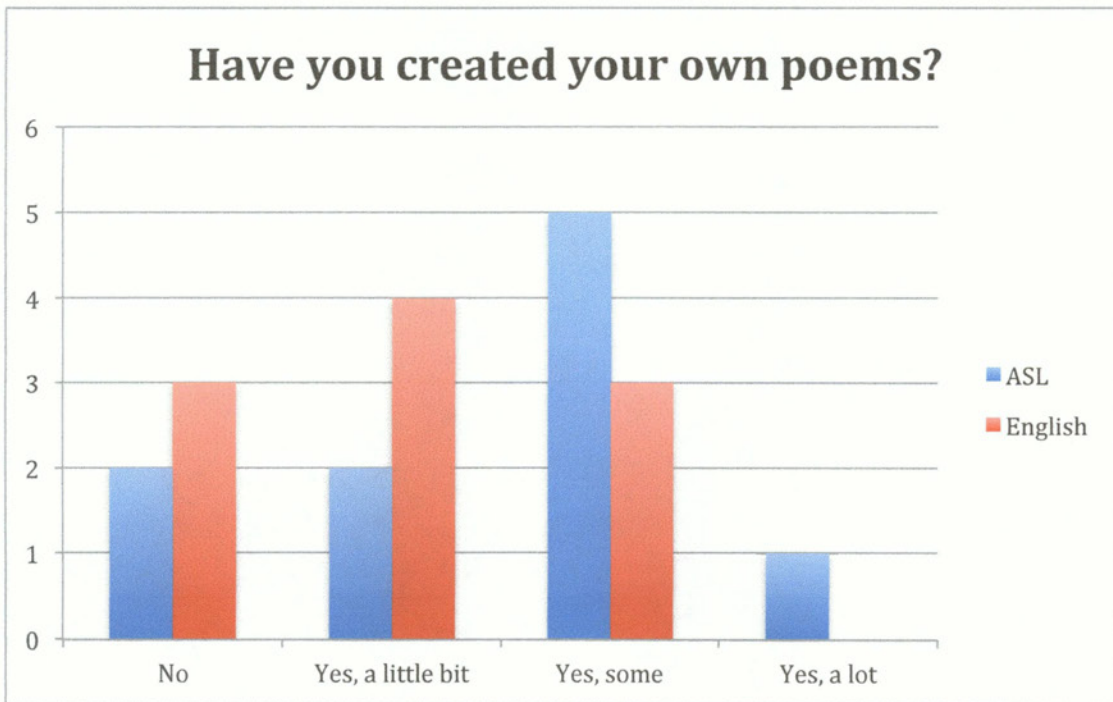
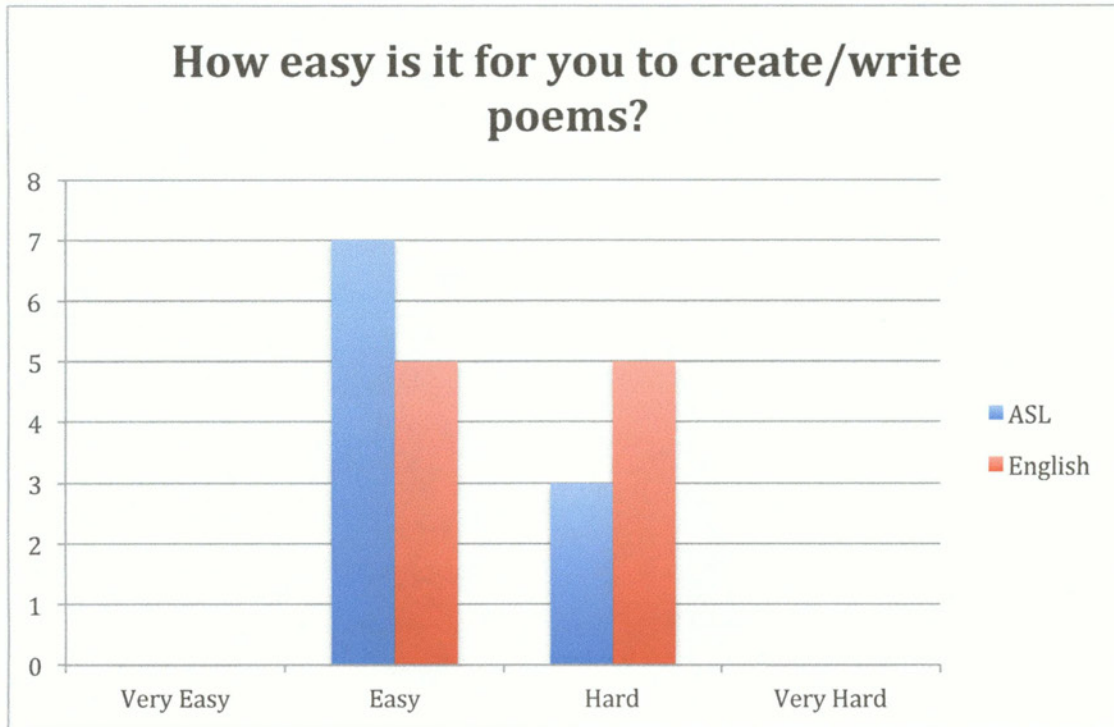
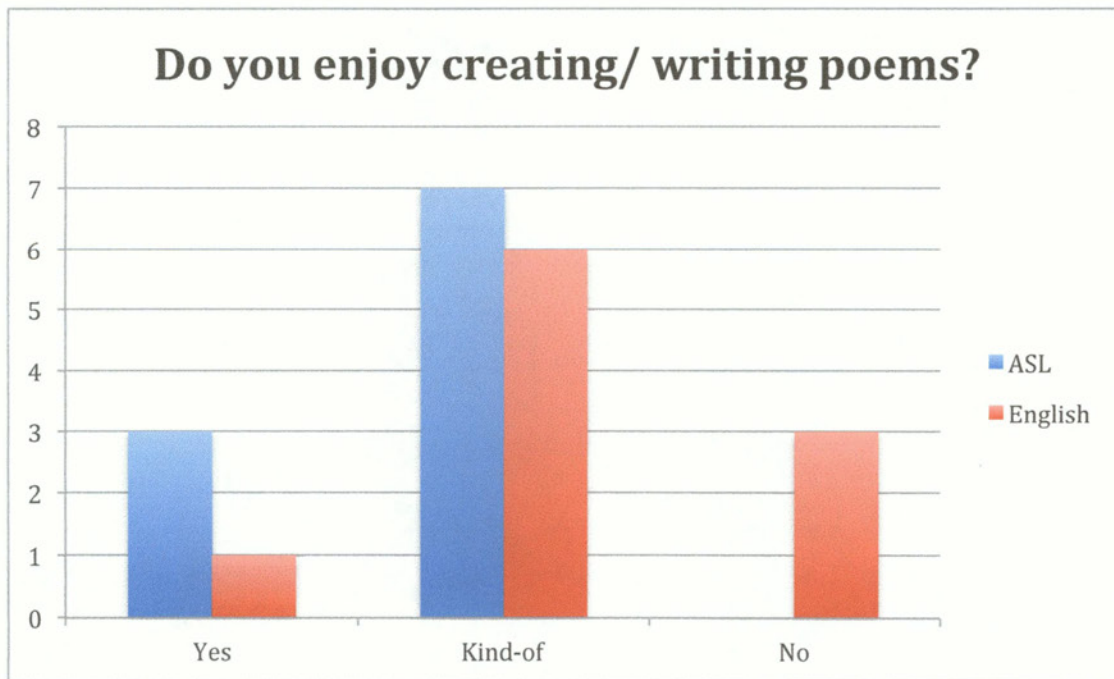
Figure A7. Sections 2 & 3, Question 3*Figure A8. Sections 2 & 3, Question 4*

Figure A9. Sections 2 & 3, Question 5*Figure A10.* Sections 2 & 3, Question 6

Appendix B: Final Reflection Data

These are the list of questions from the survey given to students following the workshop implementation, and the results compiled from their responses. Section 1 contains evaluation of the general poetry-related activities within the workshop, sections 2 and 3 contain evaluation of student opinions regarding the two mentor texts used during the workshop, and section 4 contains evaluation regarding change in student perspectives regarding the reading and writing of poetry.

Section 1

Figure B1. Section 1, Question 1

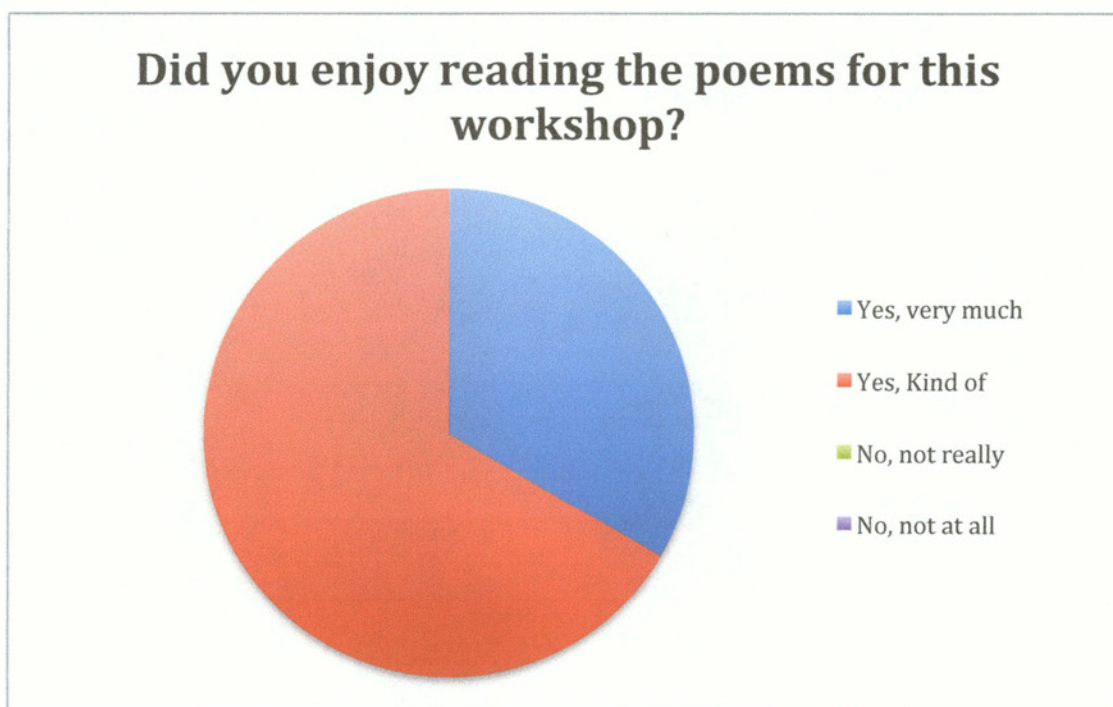


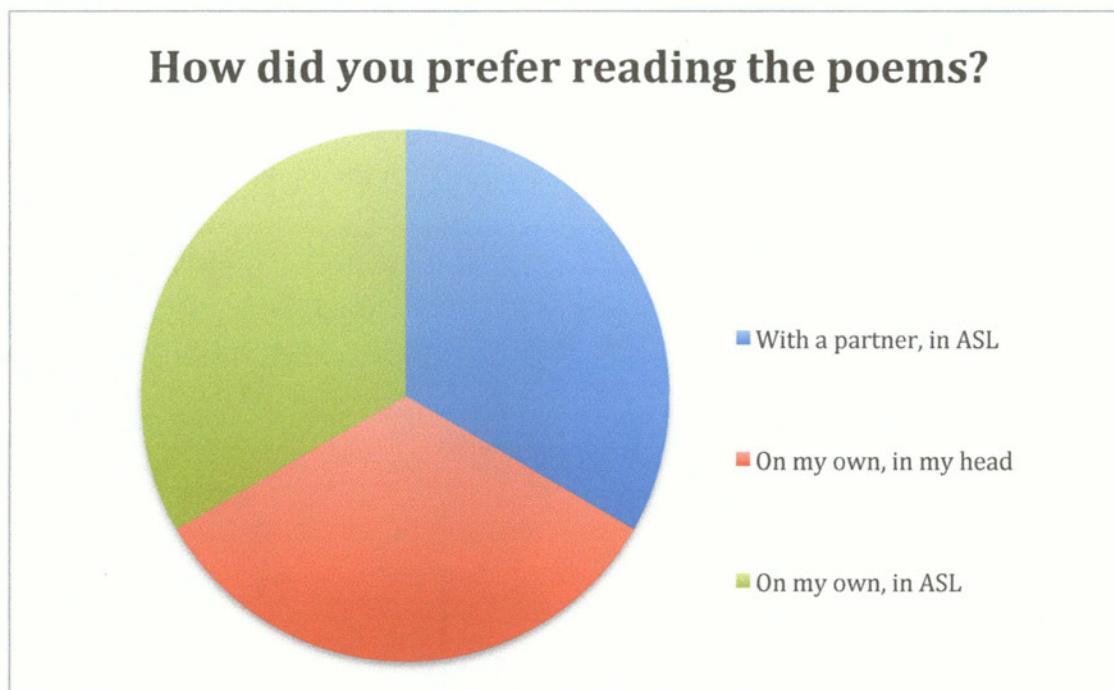
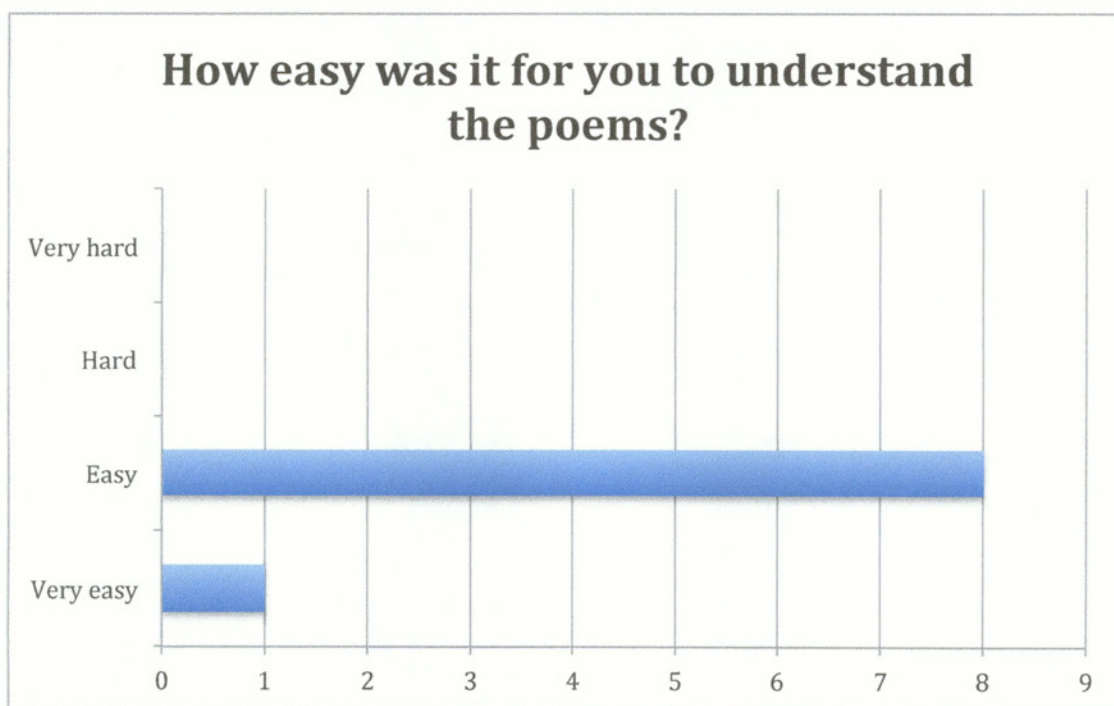
Figure B2. Section 1, Question 2*Figure B3.* Section 1, Question 3

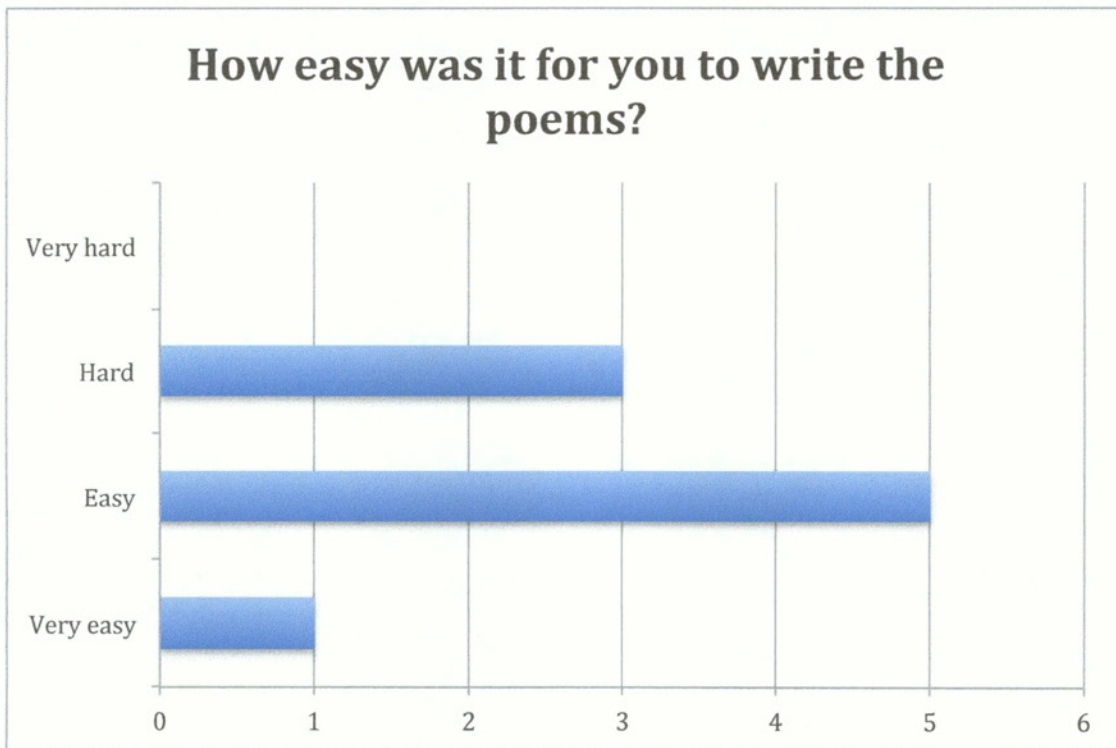
Figure B4. Section 1, Question 4*Figure B5.* Section 1, Question 5

Figure B6. Section 1, Question 6. Students could select up to 6 answer choices. 5 of 9 students selected 2 or more options.

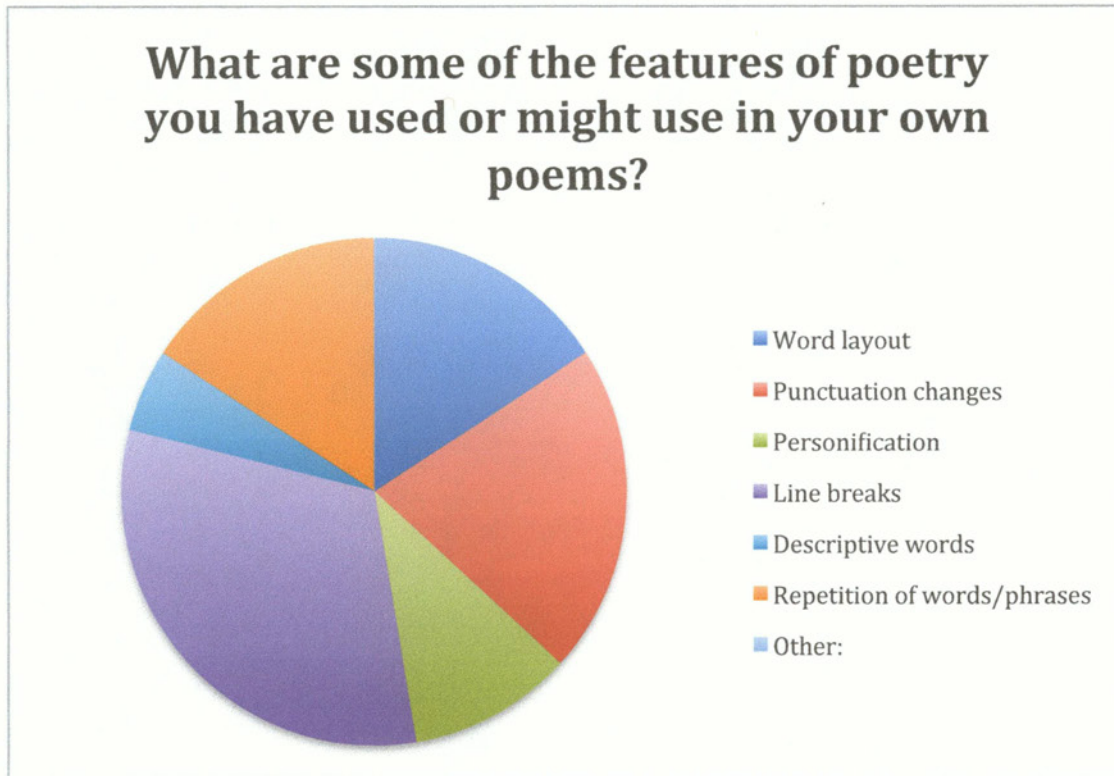


Figure B7. Section 1, Question 7

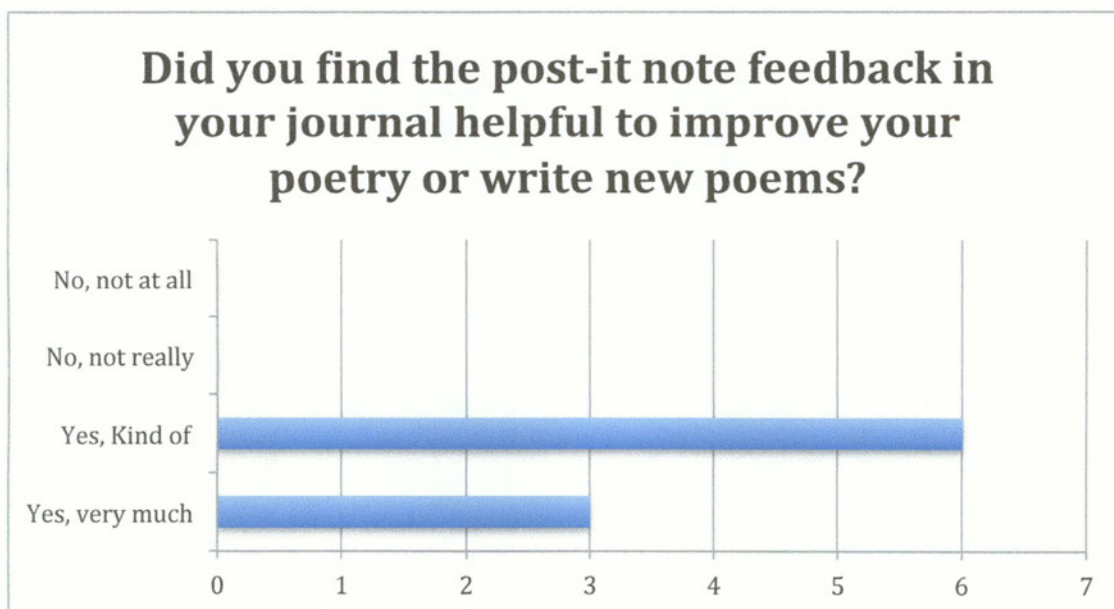
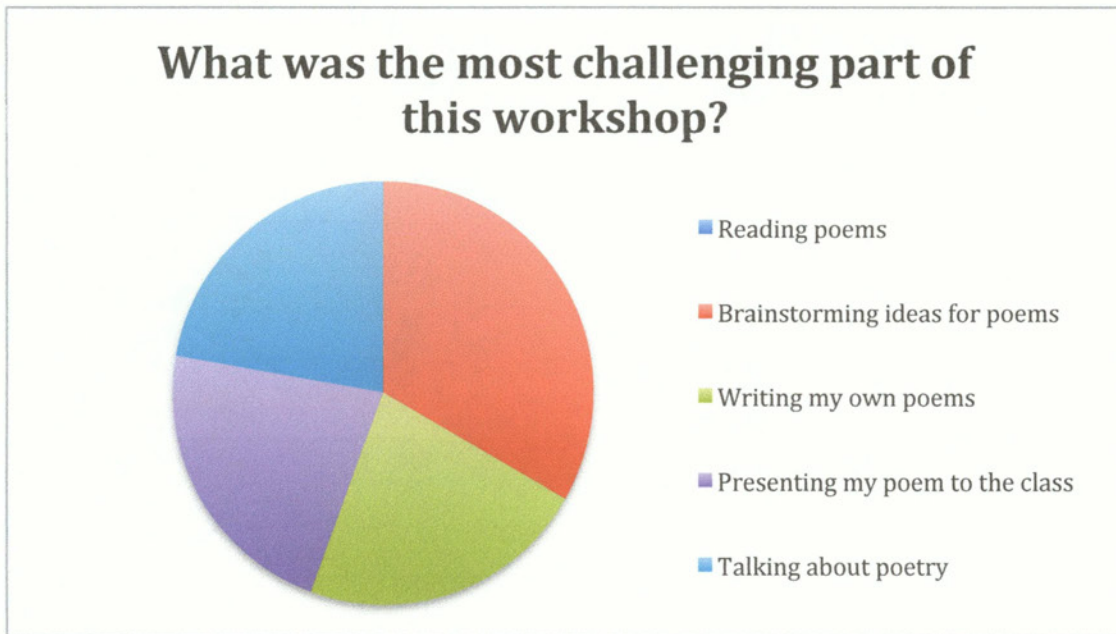


Figure B8. Section 1, Question 8

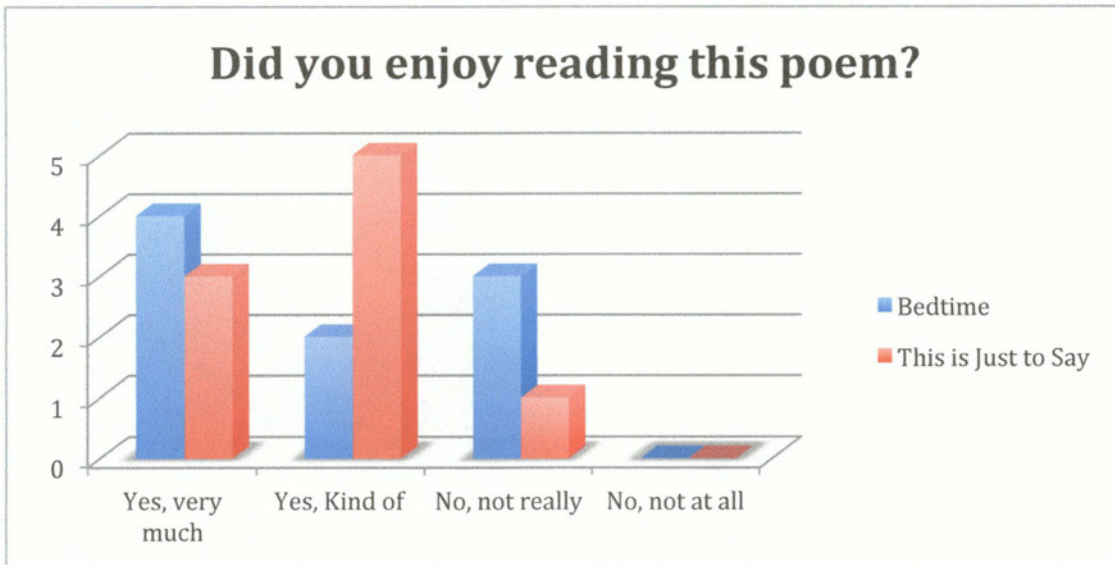
Sections 2 and 3 (Comparative Data)*Figure B9.* Sections 2 & 3, Question 1*Figure B10.* Sections 2 & 3, Question 2

Figure B11. Sections 2 & 3, Question 3

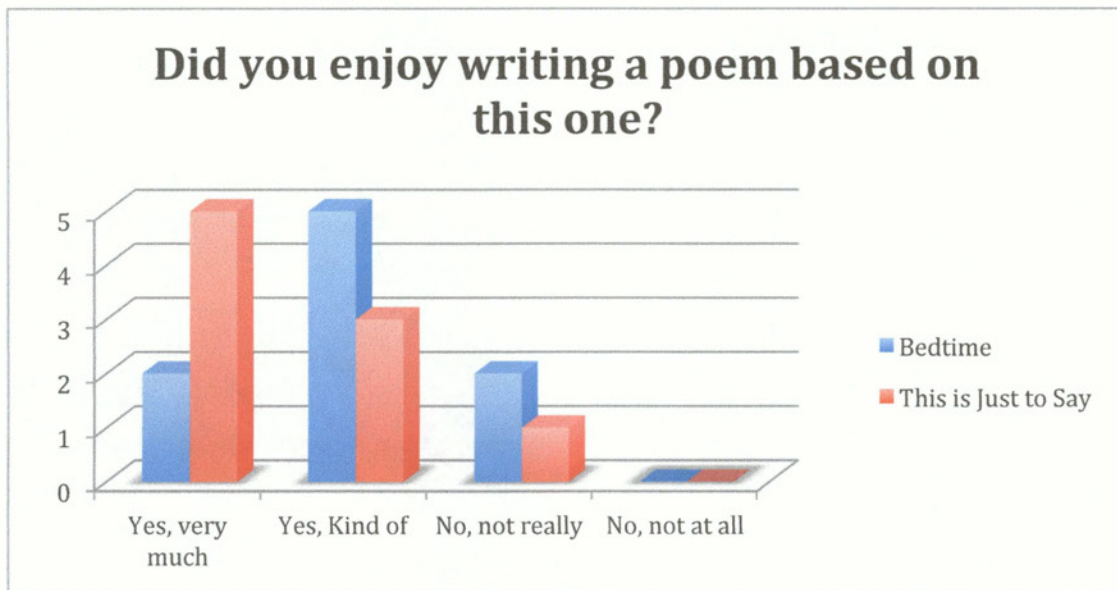


Figure B12. Sections 2 & 3, Question 4



Figure B13. Sections 2 & 3, Question 5

Any other comments?**Bedtime**

"It's bored!" [boring]

This is Just to Say

"That definitely define me!"

"I liked that one!"

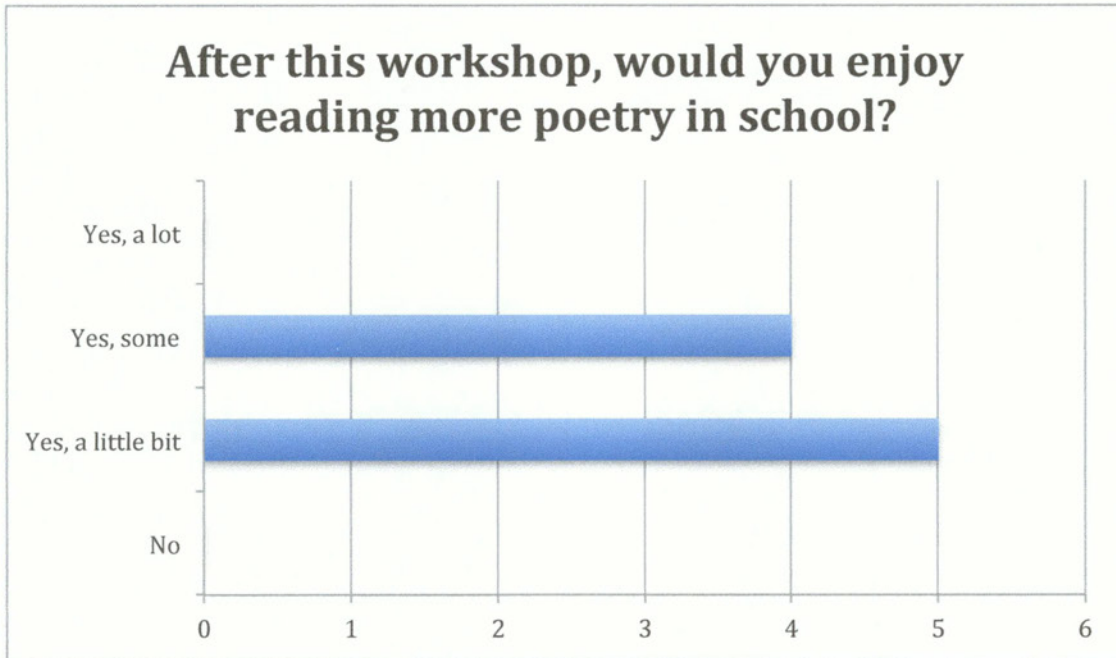
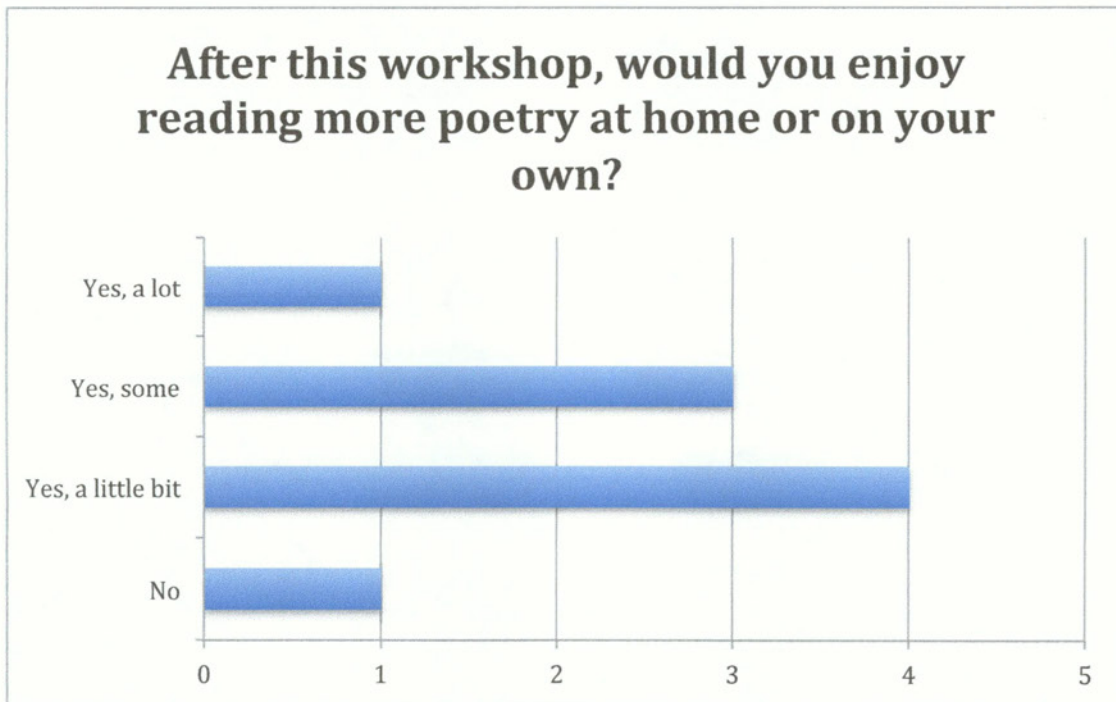
Section 4*Figure B14.* Section 4, Question 1*Figure B15.* Section 4, Question 2

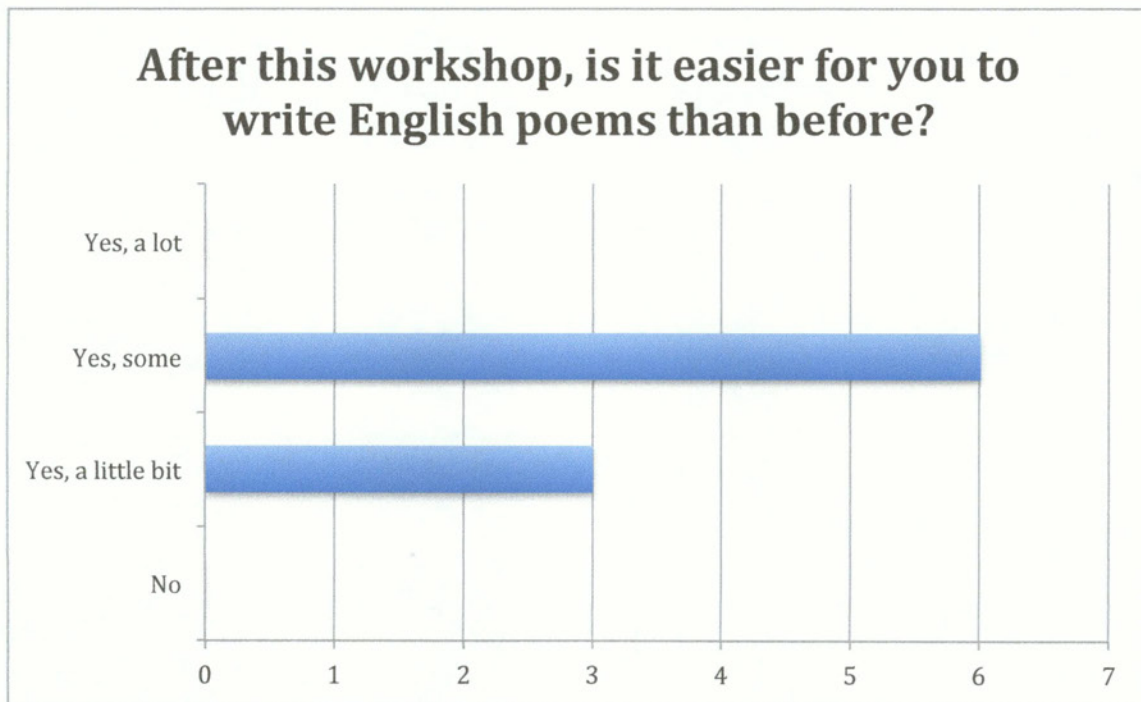
Figure B16. Section 4, Question 3*Figure B17.* Section 4, Question 4

Figure B18. Section 4, Question 5

Do you have any other comments you would like to share about poetry, this workshop, your experience, etc.?
“I liked this experience, I wish we could do more”
“Nope! :)”
“Natalie should be English teacher at ISD!”
“I still will never like Asl poems but now I like english poem.”
“This workshop helps me understand poetry better”
“I enjoyed learning with you!”

Appendix C: Free Verse Poems Handout

This page of poems was provided to students at the end of the first day of the workshop. They were assigned to choose and read two of the poems as homework. On the second day of the workshop, the class discussed the poems and identified poetic techniques used by the authors.

daffodils

Ralph Fletcher

they put on a little show
simply by being so yellow
their stems darkly green
against the faded brown barn

Long Trip

Langston Hughes

The sea is a wilderness of waves,
A desert of water.
We dip and dive,
Rise and roll,
Hide and are hidden
On the sea.
Day, night,
Night, day,
The sea is a desert of waves,
A wilderness of water.

This Is Just To Say

William Carlos Williams (1883 – 1963)

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

Summer Chores

Ralph Fletcher

My brother has to cut the grass
water all the shrubs and flowers
but he usually skips the flowers
so he can sneak off to the beach
until one day he takes a shower
singling like a rock 'n roll fool and
doesn't notice his elephant feet
clamped over the drain so the water
overflows all over the bathroom floor
leaks through Dad's just-painted ceiling
starts a spectacular

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l in the hall

and makes a small lake that spills out
onto the front steps and t

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s

down to the two rosebushes so I say:
At least you watered the flowers,
Genius

myriad

Ralph Fletcher

I've learned a new word,
(myriad: many, countless)
 and fly it like a new kite
 while I hike these woods

myriad tiny bugs
 myriad swollen bus
 myriad insects stirring
 beneath the muddy earth

At the Beach

Ralph Fletcher

At the beach
 I see a man
 in the distance
 all silhouetted
 so much sun
 behind him I
 can't see his face
 though I could
 tell who he is
 even in my sleep
 the tilt of that walk
 the sloping angle
 of that not-so-
 perfect posture.

When I yell: Dad!
 he looks up at me
 moves closer and
 by strange magic
 grows back his hair
 loses thirty pounds
 looks young again
 with muscles legs
 until I realize it's
 not my dad at all
 it's my big brother
 kicking sand at me
 saying: *Better get
 some new glasses.*

Winter Poem

Nikki Giovanni

once a snowflake fell
 on my brow and i loved
 it so much and i kissed
 it and it was happy and called its cousins
 and brothers and a web
 of snow engulfed me then
 i reached to love them all
 and i squeezed them and they became
 a spring rain and i stood perfectly
 still and was a flower

Disappointments

Vivian Gilbert Zabel

Every life has a room
 where memories are stored:
 A box of special occasions here,
 Shelves of shared laughter there.
 But back in the shadows
 Lurks a trunk locked tight,
 Not to be opened and searched.
 There hide disappointments
 Which darken every heart.

King for a Day

Ralph Fletcher

My brother is much better.
 He's off that awful respirator
 and home from the hospital.

He barks orders from his bed.
Get my book. Coke, no ice.
Get the CD I left downstairs.

Usually I don't let anyone
 boss me around like that
 but right now I don't mind.

Today I'll let him be king
 just because he's breathing
 on his own again

Appendix D: Sample Student Work

The following three poems were written by 7th grade students for the final workshop presentation.

WINTER WONDERLAND

I SEE SNOWFLAKES,
I JUMP WITH JOY,
SNOW SOFT AS FLUFFY,

I MAKE FORT FOR SNOWBALL FIGHT,
I SLEDDING DOWN THE HILL,
I MAKING A SNOWMAN,

MY NOSE BECAME COLD AND RED,
MY MOM MAKE HOT CHOCOLATE WITH
MARSHMALLOW,
I SIT FRONT OF FIREPLACE.

Sea World

Sometimes I remember the old days,
Seeing a starfish for the first time and touching it
Got excited and ready to feed the penguins
Loved seeing the dolphins and wanted to pet them
Hated petting the sea slug, felt like a gooey slime
Loved seeing many different kinds of animals
Went there to make a great memory
I still can't imagine anything better than that.

GALAXY

Sometimes I wonder how beautiful galaxies are.

The stars,

The moon,

The light,

The sky,

The sun,

THE UNIVERSE,

To the galaxies

In your eyes.

Now I know it's beautiful and rare

Just like me.

This poem was written by a 7th grade student based on Ralph Fletcher's "Bedtime" on the first day of the workshop, revised and refined for the final workshop presentation.

Dollies

Sometimes I remember the
Good old days,

Playing with my dollies and
Feeding them with imaginary milk

Tucking them into the cradle
Next to my bed

Carrying them around as
If they were my own

Changing their clothes and
Diapers

I still can't imagine
Anything better than that.

This poem was written and presented by two 7th grade students on the second day of the workshop based on William Carlos Williams' "This is Just to Say." It was typed and shared with me by the students' own choice, as only individual poems were to be used for the final workshop presentation.

Stealing Cookie Dough

we have eaten the cookie dough
that was in the fridge

That you were probably
Saving for the next night
To make

Forgive us
It was so delicious
So chocolatey and
so chilly

This poem was written by an 8th grade student based on Ralph Fletcher's "Bedtime."

Sometimes I remember the old days

My first time to ride in airplane flying to Colorado

I saw beautiful, majestic mountains

I made new friends and staying there for three
weeks was worth it

Hiking for 20 thousands miles was worth it because I
saw something beautiful top of mountains

I still can't imagine anything better than that

This poem, which was given no title, was written by an 8th grade student for the final workshop presentation.

The kids is sitting motionless
as their supervisors is talking

The bell rings
and they lines up
and go get their food

The lunch lady
is putting nasty things
on their tray

This place sounds awful doesn't it?
Well it's called school

This is a poem written individually by an 8th grade student for the final presentation, based on William Carlos Williams' "This is Just to Say."

Sorry

Forgive me for having
A boyfriend while you say no

I can't help it
I'm a very loveable
person and
Boys like me

I hope my boyfriend will
Protect me from your
Madness, mom

This poem was written by an 8th grade student for the final workshop presentation. The student was very intentional in her use of capitalization and line breaks.

The Mat

I'm a wrestler
yes, you saw it right
i tackle boys
and made them
CRY

i practice
i sweat
that's what
i'm doing
EVERYDAY

wrestle with me?
sure, i'll be ok
with that just
because i'm
going to beat
YOU



Office of Research Integrity
Institutional Review Board (IRB)
2000 University Avenue
Muncie, IN 47306-0155
Phone: 765-285-5070

DATE: October 26, 2016

TO: Natalie Kellner

FROM: Ball State University IRB

RE: IRB protocol # 960340-1

TITLE: Perspectives on Poetry: Teaching and Writing

SUBMISSION TYPE: New Project

ACTION: APPROVED

DECISION DATE: October 26, 2016

EXPIRATION DATE: October 26, 2018

REVIEW TYPE: **Expedited:** This protocol had been determined by the board to meet the definition of minimal risk.

The Institutional Review Board has approved your New Project for the above protocol, effective October 26, 2016 through October 26, 2018. All research under this protocol must be conducted in accordance with the approved submission and in accordance with the principles of the Belmont Report.

Review Type:

	Category 1: Clinical studies of drugs and medical devices
	Category 2: Collection of blood samples by Finger stick, Heel stick, Ear stick, or Venipuncture
	Category 3: Prospective collection of biological specimens for research purposes by noninvasive means
	Category 4: Collection of data through Non-Invasive Procedures Routinely Employed in Clinical Practice, excluding procedures involving Material (Data, Documents, Records, or Specimens) that have been collected, or will be collected solely for non-research purposes (such as medical treatment or diagnosis)
	Category 5: Research involving materials that have been collected or will be collected solely for non-research purposes.
X	Category 6: Collection of Data from Voice, Video, Digital, or Image Recordings Made for Research Purposes

X	Category 7: Research on Individual or Group Characteristics or Behavior or Research Employing Survey, Interview Oral History, Focus Group, Program Evaluation, Human Factors, Evaluation, or Quality Assurance Methodologies
	Category 8: Continuing review of research previously approved by the convened IRB
	Category 9: Continuing review of research, not conducted under an investigational new drug application or investigational device exemption where categories 2-8 do not apply but the IRB has determined and documented at a convened meeting that the research involves no greater than minimal risk and not additional risks have been identified.

Editorial Notes:

1. Approve

As a reminder, it is the responsibility of the P.I. and/or faculty sponsor to inform the IRB in a timely manner:

- when the project is completed,
- if the project is to be continued beyond the approved end date,
- if the project is to be modified,
- if the project encounters problems, or
- if the project is discontinued.

Any of the above notifications must be addressed in writing and submitted electronically to the IRB (<http://www.bsu.edu/irb>). Please reference the IRB protocol number given above in any communication to the IRB regarding this project. Be sure to allow sufficient time for review and approval of requests for modification or continuation. If you have questions, please contact Sandra Currie at (765) 285-5052 or slcurrie@bsu.edu.

In the case of an adverse event and/or unanticipated problem, you will need to submit written documentation of the event to IRBNet under this protocol number and you will need to directly notify the Office of Research Integrity (<http://www.bsu.edu/irb>) **within 5 business days**. If you have questions, please contact (ORI Staff).

Please note that all research records must be retained for a minimum of three years after the completion of the project or as required under Federal and/or State regulations (ex. HIPAA, FERPA, etc.). Additional requirements may apply.

Bryan Byers, PhD/Chair
Institutional Review Board

Christopher Mangelli, JD, MS, MEd, CIP/Director
Office of Research Integrity